

DOCUMENT RESUME

ED 064 367

TM 001 535

AUTHOR Smith, Louis M.
 TITLE The Use of Observational Strategies for the Development of a Summative Evaluation Model.
 INSTITUTION Central Midwestern Regional Educational Lab., St. Ann, Mo.
 SPONS AGENCY Office of Education (DHEW), Washington, D.C.
 PUB DATE Apr 72
 NOTE 12p.; Paper presented as part of the symposium Evaluation Efforts in Laboratory and R&D Centers: Some Emerging Issues (AERA, Chicago, April 7, 1972)
 EDRS PRICE MF-\$0.65 HC-\$3.29
 DESCRIPTORS *Art Education; Behavior; Curriculum Development; Data Analysis; Elementary Education; *Evaluation Methods; Feedback; Instructional Materials; *Integrated Activities; Interaction Process Analysis; *Models; Pilot Projects; Preschool Education; Problem Solving; Role Perception; Secondary Education

ABSTRACT

The first year of a proposed five year evaluation of the extended pilot trials of CEMREL's Aesthetic Education Program, AEP, is discussed. This program envisions the development of an aesthetic education curriculum for grades K-12 and is an attempt to involve the children in integrated arts experiences - music, drama, dance, art, and literature. Three items are discussed: initial plans, memo containing interpretive aside and feedback, and a model of AEP. In the initial plans, two problems are identified: (1) a description, analysis, and critique of the pilot efforts to establish the AEP program, and (2) development of a five year evaluation plan. The memo lists a series of dilemmas: independence vs. co-optation of evaluation, confidentiality of participants vs. influence on program, quality of data and analysis vs. immediate feedback. A model illustrating a conceptualization of aesthetic education at a level of abstraction that would enable interaction with teachers and administrators, guide evaluation efforts, and carry out research is presented. Three dimensions encompass the totality of aesthetic education. The content consists of six fine art forms: drama, music, dance, visual arts, literature and films. The modes of behaving and experiences are called the pupil roles of creator, recreator/performer/ interpreter, implementor, appreciator, and critic. The third dimension is affective involvement. Conclusions include: (1) The interpretive memo is a useful mod of exchange of ideas with program staff; (2) The model is an important element in several steps in evaluation; and (3) The program materials, the theoretical structures, and instrumentation can be played back upon some classical issues in education. (CK)

ED 064367

TM 001 535

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIG-
INATING IT. POINTS OF VIEW OR OPIN-
IONS STATED DO NOT NECESSARILY
REPRESENT OFFICIAL OFFICE OF EDU-
CATION POSITION OR POLICY.

The Use of Observational Strategies
for the Development of a
Summative Evaluation Model¹

Louis M. Smith

Washington University
and
CEMREL, Inc.

Published by CEMREL, Inc., a private non-profit organization supported in part as a regional laboratory by funds from the United States Office of Education, Department of Health, Education, and Welfare. The opinions expressed in this publication do not necessarily reflect the position or policy of the Office of Education, and no official endorsement by the Office of Education should be inferred.

¹Presented as part of the symposium Evaluation Efforts in Laboratory and R&D Centers: Some Emerging Issues. AERA, Chicago, April 7, 1972.

FILMED FROM BEST AVAILABLE COPY

Introduction

The title of my paper, is to a degree a misnomer, as I presume all such preliminary titles turn out to be. What I want to tell you about is our experience in the first year of a proposed five year evaluation of the extended pilot trials of CEMREL's Aesthetic Education Program, AEP in the acronymic language of the laboratory. Briefly, for those of you outside the federal framework, CEMREL, Inc., formerly the Central Midwestern Regional Laboratory is a non-profit organization established under Title IV of ESEA. Originally one of twenty labs, it is now one of the remaining ten. Its mission, as currently defined is the development of new curricula and new instructional systems. One of its major programs is the development of an aesthetic education curriculum for grades K-12. Aesthetic education has multiple definitions and this is a key issue I want to raise in detail, later. For the moment, consider it an attempt to involve the children in integrated arts experiences - music, drama, dance, art, and literature. The AEP program is now in Phase II. During Phase I, intensive exploration resulted in a rationale contained in a massive set of Guidelines, Barkan et al, 1970). Phase II is the development of specific sets of instructional materials called "Packages". Typically those are multi-media instructional units that begin with a specific set of ideas (derivable from the guidelines) which are introduced into a classroom at a "messaging around" stage and then proceed with revisions through a hot house stage, a pilot study stage, and then when near final form, into the extended pilot trials. This year is the first year of a five year commitment to try some of the materials (five packages in September and five in February) in nine elementary schools dispersed over the State of Pennsylvania. Last Spring, I was asked to assume responsibility for the summative evaluation of the Pennsylvania X Pilot trials. My comments today outline some of the initial troubles and issues (to borrow C. Wright Mill's phraseology) in which I've been involved. Three items: initial plans, memo containing interpretive aside and feedback, and a model of AEP constitute the major points I wish to make.

The Initial Plans

The initial plans grew easily out of my prior work at CEMREL as an evaluation specialist involved in classroom analysis (Smith and Brock, 1970); of a computer assisted instruction program (Russell, et al. 1969, Smith and Pohland, 1972); and a behavior modification instructional system (Smith and Carpenter, 1972); and naturalistic observational research of a classroom in a lower ses neighborhood (Smith and Geoffrey, 1968); and of an innovative elementary school (Smith and Keith, 1971). Two problems were identified:

- 1) a description, analysis and critique of the pilot efforts to establish the AEP program in Pennsylvania.
- 2) the development of a five year evaluation plan (Component #5 in document entitled "Pilot Aesthetic Education Program: State of Pa.") for the larger project.

The first problem, "telling the story" of the first year was well in keeping with the strategy and tactics of our earlier work. In effect, it was a task we knew we could do. This is the way we stated it then.

The AEP pilot project in Pennsylvania has both an explicit and implicit framework represented in the formal documents regarding the program. During the first year, the "evaluation" effort will consist primarily in obtaining a relatively detailed description of the workings of this model. "Telling the story" of innovative projects has been strongly recommended by Maslow (1965). He comments, for instance:

In most such cases (experimental programs and schools) we wind up with a retrospective story of the program, the faith, the confident expectations, but with inadequate accounts of just what was done, how, and when and of just what happened and didn't happen as a result. . . . The real question is how we can make the best use of the 'natural experiments' that result when some courageous enthusiast with faith in his ideas wants to 'try something out' and is willing to gamble. . . . If only they were good reporters too . . . and regarded the 'write-up' as a part of the commitment!

That is just about the way the ethnologist works: he doesn't design, control, manipulate, or change anything. Ultimately he is simply a non-interfering observer and a good reporter. [Maslow, 1965, p. 13]

Reflections upon the descriptive narrative will yield concepts, hypotheses, problems to be studied and "suggestions" for program personnel.

The second problem involved the "five year plan". A year ago we stated the rationale this way:

One of my very strong biases re curriculum evaluation plans is that they often have a high degree of irrelevance or artificiality because they are formulated independently of the ongoing program, of the incumbents in critical organizational positions (e.g. teachers), and of contingencies in the situations and locales where the program is being implemented.

Nonetheless, with reservations from such a preamble in mind, the broad and "loose" schema from which we are operating is a modification of one proposed by Smith and Geoffrey (1968). The interplay between theory, practice, and inquiry modes as represented in Figure 1 will be a tentative guide.

Insert Figure 1 about here

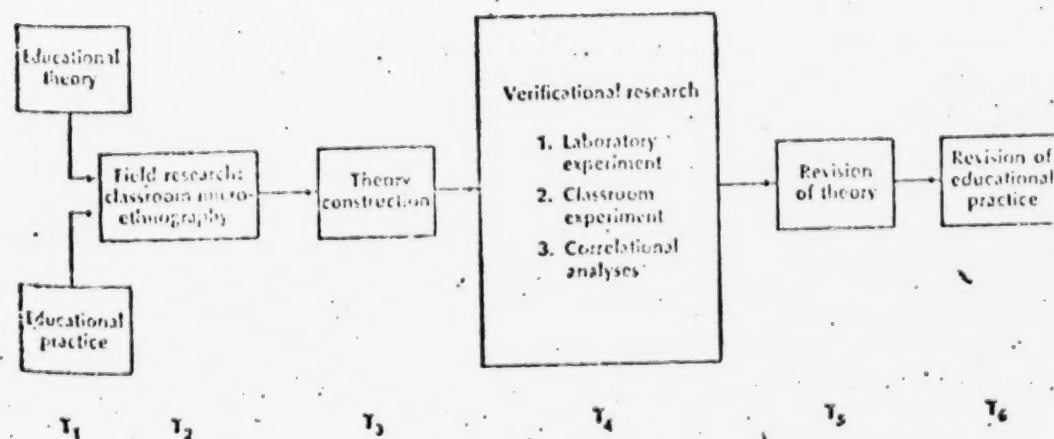


Figure 1 A process model integrating educational research styles, educational practice, and educational theory. (From Smith & Geoffrey, 1968, p. 249)

One of the major outcomes will be the fleshing-out of the model into discriminable sub-projects, establishment of priorities among the sub-projects, sequencing them into a reasonable true line, and defining the kinds of resources needed to carry out the projects. Perhaps the best illustration of this is the place of pupil performance data in a pilot trial extended over a five-year period. Without question, pupil outcomes is an issue needing careful attention. During the first year these data will contribute to the description and analysis of package instructional strategies and pupil aesthetic experiences. Further, and perhaps most importantly, they will contribute to the careful design of those performance outcome sub-studies to be carried out in detail and with careful controls in subsequent years. In short, the pieces are important because of their relationship to the integrity of the total evaluation.

Memos: Interpretive Aside and Feedback

Early in the development of this year's activity we tried to face up to a series of dilemmas: independence vs. co-optation of evaluation, confidentiality of participants vs. influence on program, quality of data and analysis vs. immediate feedback. We decided to handle this through a series of memos. This is the way we proposed it to both the program and evaluation staff.

The thrust of the strategy is an elaboration of Malinowski's distinction between "foreshadowed problems" and our conception of "interpretive asides." Foreshadowed problems are those ideas and questions which one brings to the field setting. They arise from one's reading, theoretical position, and experience. They have a tentative, "I wonder if . . ." quality rather than the "preconceived solutions" which are resolutions to issues before one has the data. "Interpretive asides" are hunches, guesses, and speculations that arise in the course of the actual field observation. Some turn out to be major guiding constructs in the final write up; others turn out to be not so bright "insights" that later data indicate are wrong, irrelevant, or stupid.

What I'm proposing, for a provisional trial, is the formalization of the foreshadowed problems and the asides into brief memos for your consideration. On the positive side they should provide substantive issues for conversation and debate and hence enable us to see and understand the system better. On the negative side, they may become self-fulfilling prophecies and cause some loss in independence and objectivity. Further, their naivete may undermine some of our credibility, but hopefully you'll bear with us in that regard. In a major sense, I hope it will not interfere too heavily with the day to day flow of your activities and I hope it will culminate in the development of a long-run evaluation program all of us will find as both livable and worthwhile.

To clarify the content of the memos, two are included as Figures 2 and 3. They read as follows:

Insert Figure 2 and 3 about here

The role of analogies in thinking through new issues is in debate in the larger community (e.g. see Polya, How to Solve It). In the course of the workshops, reference was made to concepts such as aesthetic sensitivity, aesthetic judgment, aesthetic development, and aesthetic education. We did not try to tease these apart conceptually nor did we seek to operationalize them in terms of measurable indices. Both tasks seem worthy of further effort. A potentially useful point of departure seems available if we are willing to run an analogy. Kohlberg* in recent years has been investigating a "parallel" internal phenomenon which has affective-cognitive-behavioral components. His concepts include moral sensitivity, moral judgment, moral development and moral education. His approach has accented moral judgment -- which may or may not be the critical parallel phenomenon in the aesthetic domain. Nonetheless, he puts children in dilemma, conflict or problem situations, asks them to struggle verbally with the conflicts, takes his data in the form of interview protocols, content analyzes the records, and interrelates these scores with other relevant variables. His work has provided a major breakthrough in an area dormant since the early work of Hartshorne and May and Piaget. It doesn't seem that the "moral domain" is any less complex, abstruse, or hard to get at than the "aesthetic domain." If the analogy is well taken it suggests several lines of inquiry.

*Kohlberg, L. Development of Moral Character and Moral Ideology in Hoffman and Hoffman Review of Child Development Research Russell Sage, 1964.

Figure 2 An example of our X Pilot Memo: #4, An Analogy

One of the problems which has intrigued me for some time is the language in which a theory of teaching should be phrased. For instance, when investigating classroom phenomena or working with teachers should you talk in the lay language, a relatively imprecise system, should you use a behavioristic scheme (such as ISP does), or perhaps a more psychoanalytic, gestaltist, or systems theory? During the workshop, our notes began to include observations of teaching cloaked in nouns and adjectives such as humorous, dramatic, vivid imagery, timing, suspense, and so forth. Finally, an ironic remark regarding "picking volunteers" arose. This suggested that we had not noted references to figures of speech -- metaphors, similes, etc. The possibilities of the Aesthetic Education Program having a theory of teaching couched in aesthetic concepts seemed to have a beauty of its own: teachers in the arts should resonate to it; the theoretical language would not violate the intrinsic nature of the phenomenon under study, and we might see some parallels which would get us around potential impasses. For example, are "dramatic effects" different from "instructional goals?" Even if all the above shouldn't work out, allegories can be fun in and of themselves.

To cloak this in respectability, if that is needed, social scientists such as Bruyn (The Human Perspective) and Goffman (The Presentation of Self) have been moving this way, and the drama theorist Elder Olson (Tragedy and the Theory of Drama) has a provocative statement on theory. For the beginnings of classroom application see Smith and Brock ("Go, Bug, Go!") especially pages 60-63, and Applegate's 1971 Ph.D. dissertation at Washington University, An Analysis of Role Playing in a New Social Studies Curriculum.

Figure 3 An example of an X Pilot Memo: #5, A language for AEP

As the memo's indicate they are an attempt to speak briefly and suggestively to a broad array of issues in evaluation, in teacher training, program development, and diffusion. To this point we have developed a dozen and a half such statements.

A MODEL OF A.E.P.

One of the most difficult tasks within our description and interpretation was developing a conceptualization of aesthetic education which would further our later work. Perhaps if at the onset we had been more sophisticated in aesthetics this would have been less of a problem. We wanted to be at a level less general and less abstract than such statements as:

"enhance aesthetic experience"
 "significant aesthetic encounters"
 "increase aesthetic sensibility"

In effect we wanted a level of abstraction that would enable us to talk with teachers and administrators, guide evaluation efforts, and carry out research. The model is presented in Figures 4 and 5.

Insert Figures 4 and 5

Briefly, and without extended additional elaboration, Figure 4 presents the overall model. Three dimensions encompass the totality of aesthetic education. The content consists of six fine art forms: drama, music, dance, visual arts, literature and films.¹ The modes of behaving and experiencing we have called the pupil roles of creator, re-creator/performer/interpreter, implementor, appreciator, and critic. Finally, the third dimension, perhaps the heart of the aesthetic experience, is affective involvement. This is a continuum running from positive (adient) to negative (avoidant): joy, active interest, no emotion, disinterest/boredom, and dislike.

Additional clarity can be obtained by introducing commonly used labels of different kinds of roles, experience, and even occupations relevant to the arts. In Figure 5, we give specification to the categories

¹The origins of models are multiple: in this instance, Berlyne (1971, p. 7); the AEP Guidelines; Barkan et al. (1970, p. 10); a memo by Patrick, Harrod and Coe (1970); prior efforts to conceptualize curriculum instruction, especially Smith and Brock (1970); and long conversations with the Pennsylvania X Pilot Workshop group (Suzanne Hoffa, Nadine Meyers, Bernie Rosenblatt, and Sally Schumacher).

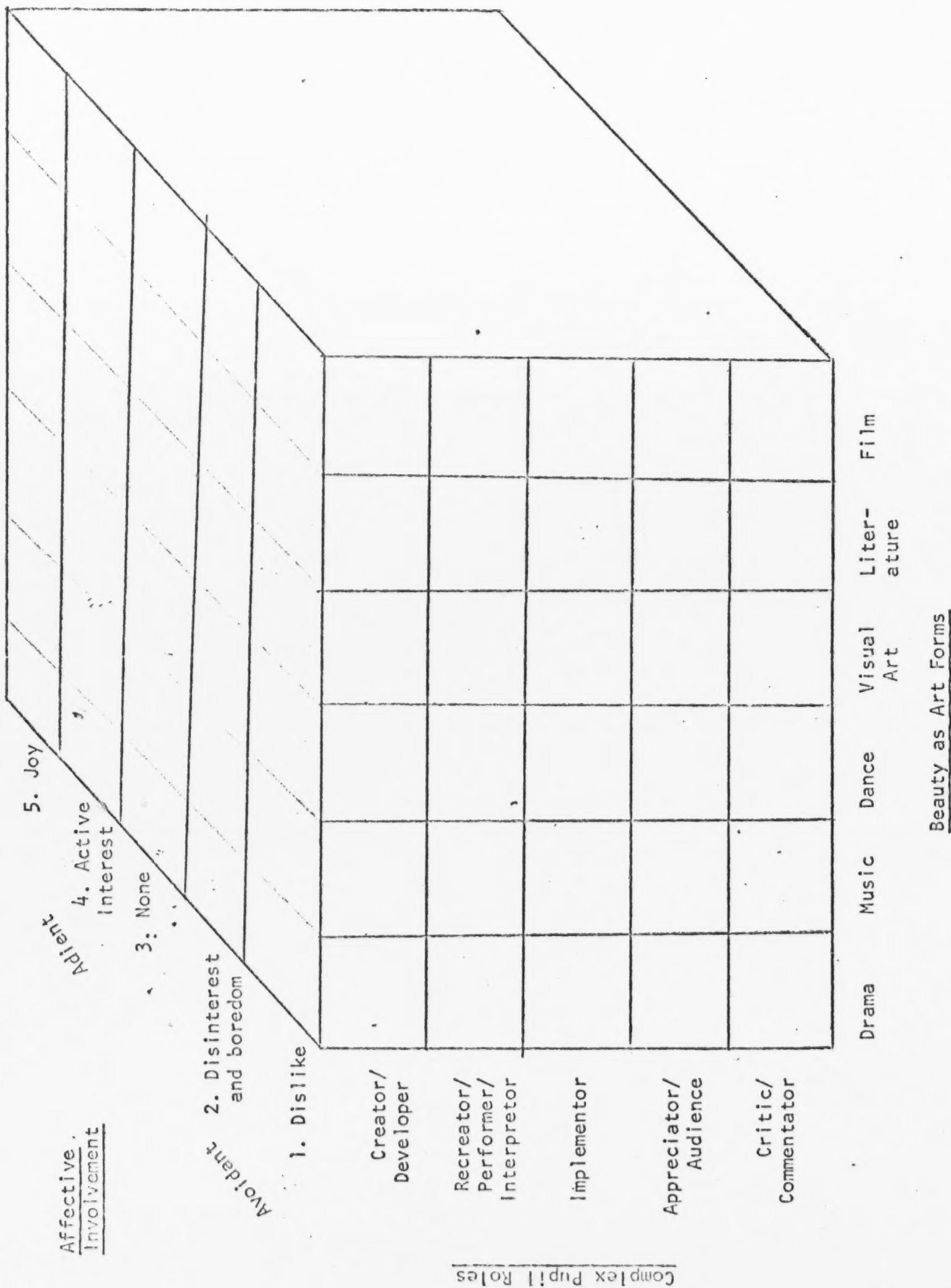


Figure 4 A Model of Aesthetic Education.

Pupil Roles	Art Forms					
	Drama	Music	Dance	Visual Art	Literature	Films
Creator	Playwright	Composer	Choreographer	Artist	Writer	Playwright
Recreator/ Performer	Actor Director	Conductor Musician	Dancer	Copyist	Oral Reader	Director Actor
Implementor	Stagehand Prop. Man	Accompanist	Accompanist	Exhibitor	Editor Librarian	Cameraman
Appreciator	Playgoer	Concertgoer		Art Patron	Bookworm	Movie Buff
Critic	Drama Critic	Music Critic	Dance Critic	Art Critic	Book Reviewer	Film Critic

Figure 5 Further specification of roles and art forms.

of roles and art forms. Such commonly used labels as playwright, musician, and book reviewer fall nicely into place. Some question might be raised about putting actors and directors into the same category. The implementor role also seems something of a catch all.

Models are heuristic devices; that is they should help one solve problems or at least explore further issues. In a real sense, the worth of a model is judged by the degree to which it opens up significant troublesome issues. We do not have time to develop any of these implications, but let me suggest the breadth of ideas for which we have found the model producing clarification. The model's language is congruent with the degree of abstractness of the program. The model suggests omissions and additions to the package program. For the evaluator, the model can help with problems of content validity and construct validity of instrumentation and for solving the worrisome, degree of implementation problem in summative evaluation. Finally, the possibility of working out developmental profiles puts us in close touch with the child development literature. Each of these issues we have worked out more completely in various memos to program and evaluation staff.

Conclusions

As these comments indicate we are in process in an exciting evaluation project which is embedded in an exciting curriculum development project. Our efforts have attempted to use qualitative observation and the resulting field note data for several purposes:

1. We are describing the way it went this year in a large cooperative trial of a new curriculum. The extended report on this must wait for another occasion.
2. We have indicated a mechanism, the interpretive memo, which we found to be very useful in the exchange of ideas with program staff.
3. We have used qualitative data to build theoretical models of the phenomenon being evaluated.
4. The model is an important element in several next steps in evaluation such as developing valid instrumentation regarding the program, that is moving toward quantification of events.
5. Assuming that the instrumentation problem is solved then an array of hypothesis testing experiments can be designed which will answer questions important to such groups as administrators, teachers, and program developers.
6. Finally, the program materials, the theoretical structures, and the instrumentation can be played back upon some large and classical issues in education -- e.g. transfer of training, personality development, and affective outcomes of schooling.

All these seem to be elements in our evolving model of summative evaluation. We have found the qualitative observational strategy a useful tool in the overall approach.

REFERENCES

- Barkan, M., et al. Guidelines: Curriculum Development for Aesthetic Education. St. Ann, Mo: CEMREL, Inc., 1970.
- Berlyne, D. E. Aesthetics and Psychobiology. New York: Appleton-Century-Crofts, 1971.
- Maslow, A. H. "Observing and Reporting Education Experiments." Humanist, 1965, 25, 13.
- Russell, H., (Ed.) Evaluation of Computer Assisted Instruction Program. St. Ann, Mo.: CEMREL, 1969.
- Smith, L. M. and Brock, J.A.M. "Go, Bug, Go!:" Methodological Issues in Classroom Observational Research. Occasional Paper Series #5. St. Ann, Mo.: CEMREL, 1970.
- Smith, Louis M. and Carpenter, Patricia. General Reinforcement Package Project: Qualitative Observation and Interpretation. St. Ann, Mo.: CEMREL, 1972.
- Smith, Louis M. and Geoffrey, W. The Complexities of an Urban Classroom. New York: Holt, Rinehart, and Winston, 1968.
- Smith, Louis M. and Keith, Pat M. Anatomy of Educational Innovation. New York: Wiley, 1971.
- Smith, L. M. and Pohland, P. A. "Education, Technology, and the Rural Highlands" in Sjogren, D. (Ed.), AERA Evaluation Monograph Series No. 8. Chicago: Rand McNally, (In Press).